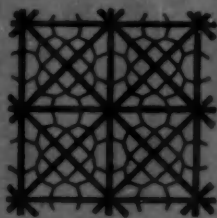


# Journal of The American Institute of ARCHITECTS



FROM A FRIEDMAN MANUSCRIPT

FEBRUARY, 1956

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What the Church Edifice Must Express

---

The First Annual Student Forum

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Learning to Be the President

---

Appointments in Tokyo

---

Richard Morris Hunt—III

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The First Directory of American Architects

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Honors • Competitions • Education

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PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

FEBRUARY, 1956

WITH THE AIM OF AMPLIFYING  
AS THROUGH A MICROPHONE  
THE VOICE OF THE PROFESSION

Vol. XXV, No. 2

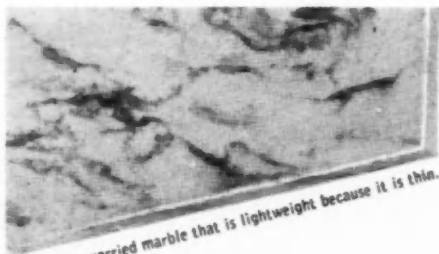


## CONTENTS

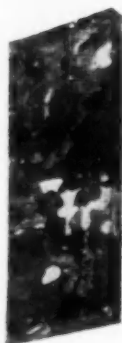
What the Church Edifice Must Express . . . . . 51 <i>By George D. Heaton, D.D.</i>	The First Directory of American Architects . . . . . 80 <i>By George S. Keyl, FAIA</i>
The First Annual Student Forum 56	Plastics House Competition . . . 84
Honors . . . . . 61	B.A.I.D. Elections . . . . . 85
Appointments in Tokyo . . . . 62 <i>By Kenneth M. Nishimoto</i>	Mussey Medals for Architecture . . 85
Learning to Be the President . . 66 <i>By George Bain Cummings, FAIA</i>	Architects Read and Write: For the Record . . . . . 86 <i>By Albert Simons, FAIA</i>
They Say: . . . . . 70 <i>Paul Thiry, FAIA, Paul Oppermann, John H. Harcey, Lewis Mumford, Patricia Porter</i>	Contemporary Architecture . . . 86 <i>By William Stanley Parker, FAIA</i>
Old-Time Bristol, R.I. . . . . 72 <i>Drawn by Wallis Eastburn Howe, FAIA</i>	On to the Convention—and Beyond 87
Richard Morris Hunt—III . . . 74 <i>By William Franchlyn Paris</i>	Calendar . . . . . 89
	News from the Educational Field 90
	Scholarships and Fellowships . . 91
	Morton Arboretum Competition . 92
	The Editor's Asides . . . . . 93

Cover spot: Ornament from Persian  
manuscript in the British Museum

The *Journal of The American Institute of Architects*, official organ of the Institute, is published monthly at The Octagon, 1735 New York Avenue, N. W., Washington 6, D. C. Editor: Henry H. Saylor, FAIA. Subscriptions in the United States, its possessions, and Canada, \$3 a year in advance; elsewhere, \$4 a year. Single copies 35c. Copyright, 1956 by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C., under the Act of March 3, 1879. Change of address: Notify The Octagon, giving both old and new addresses. Allow four weeks for change to go into effect.



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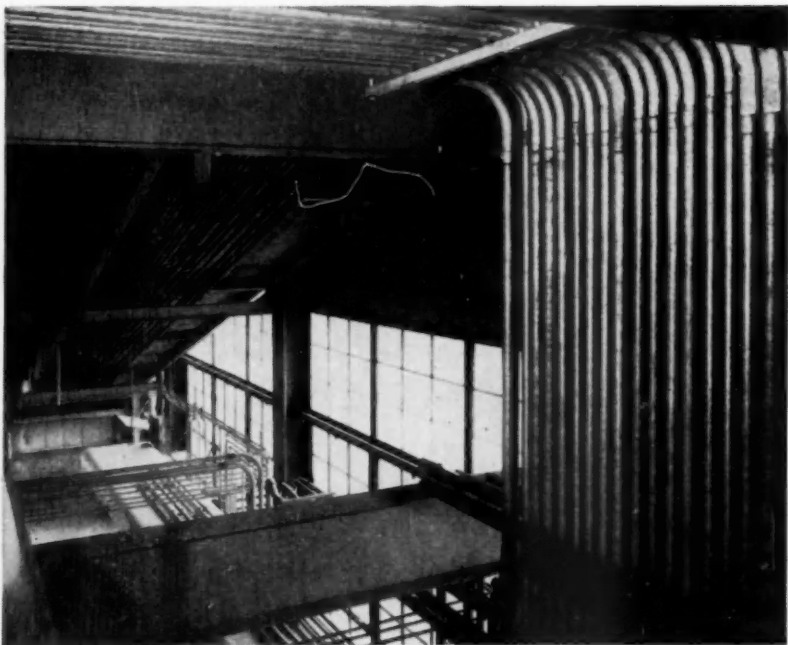


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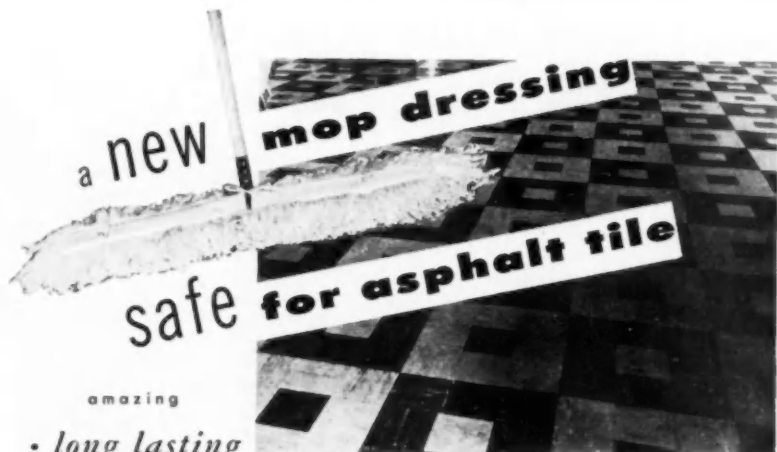
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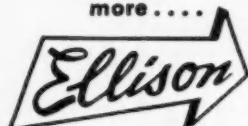
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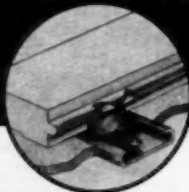
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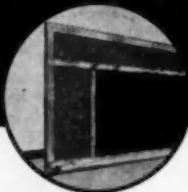
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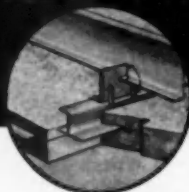
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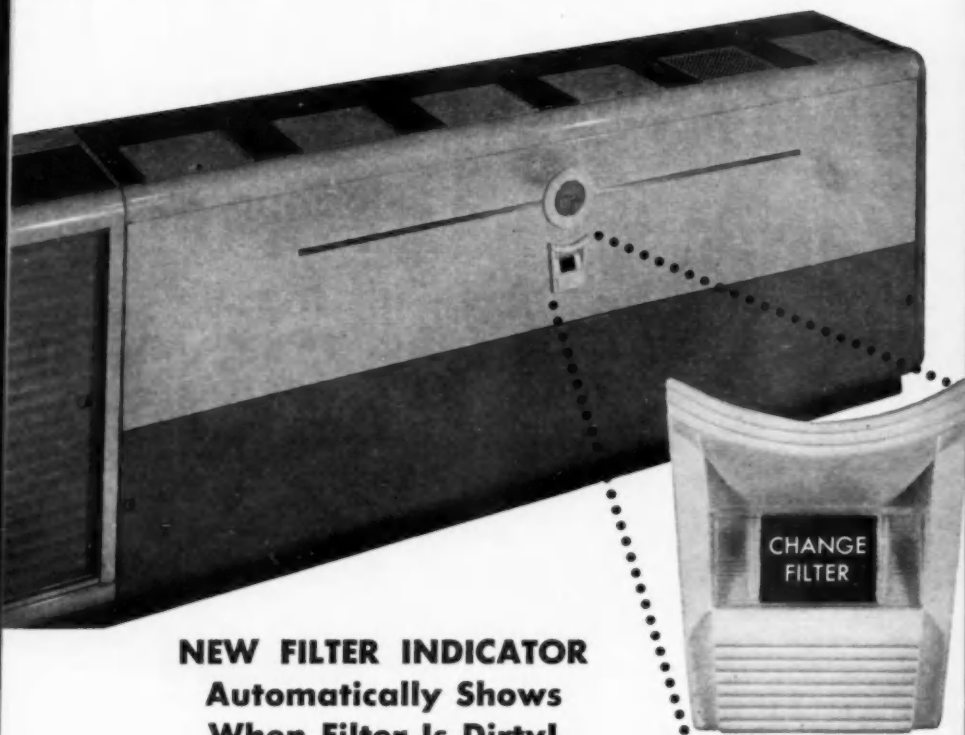
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broken up, these same reasons must prevail for the church: that if we

understanding and in the sharpening of his insights, he becomes an





## What the Church Edifice Must Express

*By George D. Heaton, D.D.*

Address by the Minister of the Myers Park Baptist Church of  
Charlotte, N.C., before the Church Architectural Guild of America  
and the Council of Churches' Bureau of Architecture,  
February 25, 1955

I'M SURE many of us have gone from community to community and have wondered "Who built this church? How did it ever come into being?" And as surely as one begins to ask the question about who was responsible, one inevitably comes to the conclusion that much that has occurred in the past in church architecture—but from which, and I thank God, we are obviously becoming emancipated—was due to the fact that perhaps some architects mistook architecture for archeology; and that some ministers felt that the mass production of outmoded cathedrals represented the supreme achievement of the clergy; and that some of us became hysterical in our patriotic enthusiasm for the historical. But these things obviously are being changed and as one who has participated in some way in his own section in some kind of venture that represented a break with tradition, particularly within his own denominational heritage, I think there are some very encouraging things that we can say based upon certain observations about the task. The first observation that I would make is this, that increasingly we are recognizing that the church is not to be built in a vacuum; it is fundamentally a part of time and it is not a timeless thing dropped into a time world; it is a part of community and as a part of community it has its same dangers and its same weaknesses as prevail in other institutions; that no longer can we think of the church as being exempt from the weaknesses of corruption and inefficiency which go with hugeness in other institutions; that if decentralization is wise in industry and if there are reasons to believe that the old pattern of centralization must be

JOURNAL OF THE A. I. A.

expression of the faith of a people. it is built in such a way that it is  
Now perhaps there are better def impossible for him to understand

broken up, these same reasons must prevail for the church; that if we observe today a reasonable attempt to get away from all of the pressures of urbanization and move out into open free spaces for other institutions, it should be likewise with the church.

That's an encouraging observation, particularly as one talks with you men and sees the things you're doing. And then it's an encouraging observation to note that there is the increasing role of the church architect. If you want a job done for the church you must turn to the man who has the skill to do it, the man with a heart, the man with a vision, the man with a flexibility of spirit, the man with experience who will be able to take the dreams of a church and actually bring them into reality. I think it's heartening to know that there is increasing strength in the influence you are exercising. Then I think there is a great awakening among ministers. That minister with his Nero pattern of behavior, who would dominate the situation in achievement through construction, is rapidly disappearing. The minister is becoming increasingly attached to his people and attached to the great ideal of the church; and in his broadening base of

understanding and in the sharpening of his insights, he becomes an individual who would like to be associated with some building venture of which he will not be ashamed in decades to come. And it is also heartening to observe a greater flexibility among people; that no longer are we thinking of a congregation in terms of those who will subscribe the necessary pledges to build a building; no longer are we thinking of a congregation as a number of people to be housed, but increasingly thinking of a congregation as a community of people who are concerned about this building and who will not be as inflexible as they have been in the past to those things that can be incorporated in the church structure that will be most meaningful to them.

And so tonight, as a guest minister, I should like to make some contribution to you in terms of the integration of all of these factors in the improvement of our church architecture, and to propose that the integration must take place on the same level that it takes place in industry, or for that matter in government or anywhere else, and that is on the level of improved communications.

A church edifice ought to be the

expression of the faith of a people. Now perhaps there are better definitions than that, but surely that much is true—it ought to be the honest expression of the faith of a people. It ought not to be something which is imposed upon the people; it ought not to be something which is handed down and by direction given to them, but instead it ought to represent the communication of people with minister, with architect and with all that is true in God and in nature. And I would propose to you what that kind of communication really means, for basically a church building itself is the supreme act of communication. In industry we say that for communication to be meaningful it must perform four functions and this, to me, should be the Bible of church architecture. The first function of communication is this:

1. It must make sense. When the architecture of a building makes sense to a man he feels secure in it and the building communicates security to him.

2. It must establish a relationship with others. When an individual enters into the house of God there should be a relationship between him and that edifice. That's the heart of communication, and if

it is built in such a way that it is impossible for him to have a relationship with that building, then there is no communication.

3. It must enable others to have relationships with us. It should likewise hold true that the building itself should have a relationship with a man and in that relationship it should speak to that man and he should know that which it says to him.

4. It gives us the means to solve our problems. The building and the man, the building and the people, established in the proper relationship, should thereby be able to solve problems which could not otherwise be solved.

Now these are the functions of communication and when there is a right relationship in the creation of the edifice, then communication does take place. It was only last night that I watched an Arkansas Baptist being taken through our sanctuary by a South Carolina Baptist who belongs to this North Carolina Baptist Church. Now there are lots of people who look at the North Carolina Baptist Church and are quite convinced that it is something other than a Baptist Church, because to them it doesn't look like a Baptist Church.

But that's because of certain dis-

tortions which are created in the mind about communications. You see, one of the distortions is that we make the mistake of identifying the label with the thing labelled. We likewise distort communications, incidentally, by resisting and preferring to ignore the idea that things and people change, that no human being remains the same. But I watched the Arkansas Baptist with the South Carolina Baptist in a North Carolina Baptist Church and what they said would have been a far better address to you than anything that I'm saying. This, in my judgment, is the heart of what it means to build a church. Now this man had learned that a building is supposed to express a thing, and when he took this friend into the sanctuary where the central point of attention is a cross upon an altar and not a baptistry, he said to his friend:

"The reason we did it is because we Baptists believe that the most important thing in our religion is what we know about God in the crucified Christ."

Strange talk from a layman whom I know did not so much as go through high school. I listened to his explanation of the divided chancel and it was far more effective than anything I could have

said: "You see, no preacher is going to stand between me and my God." Now, this may not be the faith of all people; do not misunderstand me. I'm only saying that here is a building which has a relationship with a man and a man who has a relationship with his building. And then I overheard the Arkansas Baptist say to the South Carolina Baptist: "Where's your baptistry?" and as they walked out of the sanctuary into the chapel that is a part of the sanctuary but leads into it, he said: "You see, we Baptists believe that by baptism one is brought into the fellowship of the church."

Here was a building that said something to a man and here was a man who could say something to his building. Here was something that made sense to a man; he had not been on the building committee; he had had no part save the participation of one who belonged to the congregation and who had learned in the building of this building that it was not to be done by an artisan who asked "Now, what have you got this morning?"; it was not to be done by an artist who said: "I'll do it the way I want to do it." But it was to be done by communication of people, its ministry and its architect es-

establishing the one creative relationship that a human being knows—the relationship of the “we.”

I could well recommend, I think, for every church architect the reading of some of the psychological studies of Dr. Fritz Kunkel, for to me he has set forth in his particular psychological approach the basic problem of the release of the creative self. The thing that holds back the creative self is the “I”—it’s the “I” of the architect; it’s the “I” of the clergy; it’s the “I” of the individual members of the congregation. If anything creative is going to be done, it is going to be done in the sense of “we-ness,” where the shell is broken and where a people, the minister and the architect are able to see that the building actually expresses in an honest way the faith of those people. Then we shall have no more of this redundancy from community to community; then we shall have no more of this imitation, for what could be more real, and what could be more unique, what could be more individual than the achievement of a little group of people within the fellowship of a faith seeking to establish what was true for them in religion and then creating in a sense of “we-ness” with an architect that organism that was to be

the building of that faith. And as surely as you read a book from the work of Dr. Kunkel, particularly, you will discover that if you’re going to achieve that “we-ness” of relationship, you must first of all discover at what point you are particularly touchy. All of us are vulnerable at certain points; all of us hypersensitive at certain places, and every congregation of people and every clergyman is sensitive at some point. But when you come to a “we” relationship, you recognize where you’re apt to be hurt and you come to the capacity of insight into these touchy points where you know that these are the points that build barriers between you and other people. And whenever a church architect has such a touchy spot and he does not recognize it, he builds a barrier between him and his people and that barrier puts an end to creativeness.



In my humble judgment we must take church architecture off the drafting-board; we must take church architecture out of hands of the artist and the artisan, and we must put it in the great creative possibility of the “we-spirit” of a people and an architect. As surely as we do it we shall discover

that then we are free to do things that are new, for it is the "I" that always resists the new.

We've come to a new day in church architecture. We've come to it because of the courage—and I say this honestly—even the heroism, of some of you, but it looked as though we would not make it. I remember when Elbert Conover was beating the trail over this country saying things that people did not want to hear, and persuading people to think the things that people did not wish to think. And I remember the names that he named in the early days, of men who could be counted upon to move into a sense of "we-ness" with the people.

It reminded me of the emancipation that failed to come in this story of "The Red Pony." You remember how John Steinbeck put it in that matchless story?. The old grandfather was standing on the West Coast with the blue waters of the Pacific lapping at his feet, and he is telling his grandson Jody about the trek westward, how

they spanned the continent, pace by pace, across the rivers, up the plateau, over the mountains. "We were always a'westering, Jody; we were always a'westering; it was a'westering as big as God himself, and then, Jody, we came to the sea, and the tragedy is, Jody, that westering died out of our hearts; westering is no longer a hunger in our souls."

And a few decades ago we had come to the sea, and it looked as though westering had died out of our souls, and the only thing we saw was something that had been done decades before to be blindly repeated. And then the waters were bridged, and through men like you, a new sense of creativeness came to pass and that which will be one of the great contributions of the American Church to the Kingdom of God is well on its way—an architecture which is the creative expression of the faith of a people, honest, forthright, daring, believing above all else that this building has a relationship with its people.

## The First Annual Student Forum

RECENT YEARS have been highlighted for the Institute by the steps it has taken to develop in a

constantly broadening field of endeavor its service to the architectural profession and to society. In

future years an analysis of this progress will undoubtedly recognize as one of the more important of these developments the First Annual Student Forum, held at The Octagon, November 21-22, 1955. At this meeting the Institute accepted the challenge of organized leadership among the architectural students of the country. And, of equal importance, the students enthusiastically approved this leadership.

For the past five years the Institute has had student chapters in many of our architectural schools. Charters have been issued and the AIA Chapters have been charged with the responsibility of overseeing the Student Chapter in its area. Individual student member insignia have been available for purchase. Institute publications have been mailed to the student chapters, and annual reports from these chapters have been required, although their submission has not been systematically followed up. Students have been recognized as an element in the national AIA Conventions and a limited subsidy has been offered in the convention budget to assist in financing this participation. A number of the AIA Chapters have taken their responsibility to the

Student Chapters seriously; some have resisted formation of such organizations, preferring to limit their accountability to absorbing the students in the AIA Chapters as chapter student associates. But, in general, overtures have been sporadic and unorganized.

In 1954 the Survey report came up with forty-three specific recommendations. One of these was that the AIA, with the ACSA intensify its efforts in the promotion of student chapters. The Board of Directors accepted this recommendation and charged the Committee on Chapter Affairs with responsibility for carrying it out. The Committee welcomed the assignment and developed a proposed program for following through. It felt that two necessary steps were the creation of a national student organization under the aegis of the AIA and the development of a national student publication sponsored by the Institute.

In order to effectuate these aims student opinion and cooperation were necessary, and plans were formulated for bringing student representatives to The Octagon for an uninhibited conference between the AIA Staff, the committees on Chapter Affairs and Education and a student from each architectural

school. The Student Forum was the materialization of these plans. The budget set up by the Board in approving the project included minimum travel cost for one student from each school.

The response resulting from invitations to the schools exceeded all expectations. The enthusiasm of faculty and student body in all of the schools indicated that the conference was an assured success. Every one of the sixty-three schools was represented by from one to four student delegates, with a total of eighty-six. This number was augmented by a full representation from the two committees and the interested members of the staff, raising the total attendance at the Forum meetings to about 115 and somewhat straining the facilities of the Board Room in the Administration Building.

In his address of welcome Executive Director Purves said, "Let me emphasize most thoroughly that this is *your* conference, *your* forum, *your* affair. We will develop the forum as it progresses through these next two days, but you are blazing the trail and you are establishing the pattern . . . I think you can do it. We have every hope in you. We know you are going to succeed, but I just leave the word with you

that when you face this fascinating world and have to work in it, all you are going to have is you yourself, so perfect that instrument which is you."

The serious purpose and superior quality of the student delegates were impressive indications of their earnest desire to cooperate in achieving the purposes of the Forum and there was a conspicuous note of harmony in their attitude toward the Institute and its objectives. Discussion from the floor was animated and constructive following the presentation of the subjects for discussion by Institute staff members and committee chairmen. Leading the presentation were Executive Director Purves; Walter A. Taylor, Director of Education and Research; Edwin B. Morris, Jr., Director of Professional Relations; Arthur B. Holmes, Director of Chapter and Convention Activities; Beryl Price, Chairman of the Chapter Affairs Committee; and James M. Hunter, Chairman of the Education Committee. Absorbed attention was given to talks by Nat Owings and Hugh Stubbins and to the showing of the film "Architecture—U.S.A." Much thought-provoking help was offered by Allen Richmond, of the national staff of the



American Society of Civil Engineers, in his remarks on ASCE experience with student chapters, an active program in that organization through a period of over twenty years.

The student delegation conducted three executive sessions during the day and a half, and the Forum closed with an open session conducted by the president of the newly created national student organization, James R. Berry of Rice Institute, Houston, Texas, ably supported by the new secretary, Miss Laurie Mutchnick of Pratt Institute, Brooklyn. Mr. Berry outlined twenty-two points for development in strengthening the activities and purpose of student chapters, most of which implied the need for a closer bond between the AIA Chapters and the students. He announced that, for the purposes of student organization, the United States had been divided into six regions, each with a director; these, with the president and secretary, to constitute an Executive Committee which would direct the work of the organization between semi-annual open meetings at the Convention and the Annual Forum, to be held at The Octagon in the fall of each year, and of de-

veloping more fully student participation in the AIA Conventions, with one day on these occasions devoted to a student business meeting.

Subjects which particularly claimed the interest of the students were the philosophy and purpose of the Institute, the Log Book for architects-in-training, AIA-Student Chapter relationships, the proposed new student publication, and establishment of a travelling exhibition of student work. The Log Book was enthusiastically endorsed and copies were carried back to the schools for further review and comment.

Two decisions resulted from the discussion on publications, first, that *Line*, which had been ably handled throughout its four-year existence, should be discontinued due to financial and other obstacles, and second, that a new student magazine be initiated with Institute backing. Final decisions on its format, editorial policy, etc., were left for later determination. In the meantime, a news document called the *AIA Student Report* will be issued quarterly, written by the students and published by the AIA Department of Professional Relations in a format similar to the *Memo*. The first issue, consisting mainly of a report of the first An-

nual Student Forum, has already been printed and distributed in all of the sixty-three schools.

The travelling exhibition of student work introduces some technical and financial problems which it will take a while to resolve. Suggestions were made that it start as regional exhibitions, the best material in each region being used later for a national exhibition which might be shown both in the Octagon galleries and at Conventions as well as at the schools. The only decision reached so far is that the travelling exhibition will materialize in some form.

The regional members elected to the Executive Committee are:

1. Ernest Elwood, University of Southern California—representing California, Washington, Oregon, Idaho, Nevada, Montana;

2. Paul Kennon, Texas A & M. College — representing Texas, Wyoming, Utah, Arizona, New Mexico, Colorado;

3. Jim Schlueter, Iowa State College—representing Iowa, North Dakota, South Dakota, Minnesota, Wisconsin, Nebraska, Kansas, Oklahoma, Missouri, Illinois;

4. Don Dumlao, Virginia Polytechnic Institute — representing Michigan, Indiana, Ohio, Ken-

tucky, West Virginia, Virginia, Delaware, Pennsylvania, Washington, D. C., Maryland, New Jersey;

5. Ted Atha, Georgia Institute of Technology—representing Arkansas, Louisiana, Mississippi, Tennessee, Alabama, Florida, Georgia, North Carolina, South Carolina;

6. Dick Langendorf, Massachusetts Institute of Technology—representing New York, Connecticut, Massachusetts, Rhode Island, Maine, Vermont, New Hampshire.

The Forum program had its lighter and more social moments in a buffet lunch for students only and an evening beer party, both held in the old kitchen of The Octagon House. These gave the visitors an excellent opportunity to inspect The Octagon and view the exhibition of contemporary Finnish architecture. On Tuesday afternoon most of the students took the special sightseeing bus tour which had been arranged for them. The tour took in many of the traditional sights of our capital city as well as points of special interest to architects. Frank Duane and Tom Wright, of the Washington-Metropolitan Chapter, AIA, acted as guides for the tour.

President Berry and Secretary Mutchnick, editorializing in the first issue of the *AIA Student Report*, say:

"For such a program to be embarked upon in the short time available shows the enthusiasm felt throughout the Forum and the equally enthusiastic reception by the Institute; it was gratifying to the whole group.

"Without a doubt tremendous things were accomplished at the Forum. Enthusiasm was high among all concerned and participation by the delegates was such as to allow much to be decided. The Forum certainly represents the first positive step towards integrating architectural students with the Institute, as well as providing a means

of definite interchange of ideas between schools.

"One left Washington with a sincere desire to propagate, in every way possible, the ideas of the Forum, and with a hope of attending the second annual Student Forum."

The Executive Committee of the student organization will meet in Washington when required and its program will be shaped up for presentation to the Student Conference at the Los Angeles Convention in May. The Committee on Chapter Affairs will follow through with the AIA Chapters to urge their aggressive support in cooperating with the student chapters. It appears very much as though the Institute has a stupendous new job to do. A.B.H.



## Honors

The memory of the late ELIEL SAARINEN, FAIA, has been honored by the presentation of a Founders Medal from the Cranbrook Academy of Art. The citation: "To Eliel Saarinen, who as architect of buildings and ideas, contributed much to our institutions. 1873-

1950." The medal was designed and executed by Marshall Fredericks, sculptor, who was a former student of Mr. Saarinen's.

CLAIR W. DITCHY, FAIA, and EDMUND R. PURVES, FAIA, it is reported in *The Journal of the*

*Royal Institute of British Architects*, have accepted election as Honorary Corresponding Members of the R.I.B.A.

CLARENCE S. STEIN, FAIA, was honored by the American Society of Planning Officials at its 1955 conference. The citation saluted him for having "profoundly influenced community living . . . His ideas and experiments in the planning of urban environment and planning and housing economics have rendered an inestimable service not only to his contemporaries but to future generations."

ISIDOR RICHMOND, FAIA, has been appointed by Mayor Hynes of Boston to the Beacon Hill Architectural Commission—a group set up to preserve the architectural features of Beacon Hill. The Commission has been given broad powers to regulate construction, reconstruction, alteration or demolition of structures.

FRANCIS KEALLY, FAIA, and L. ANDREW REINHARD, FAIA, both of New York City, have been made members of the Council of The National Sculptors' Society.

## Appointments in Tokyo

*By Kenneth M. Nishimoto, AIA*

TO THE AIR TRAVELER, the Far East is a misnomer. By a west-bound plane Tokyo is only twenty-six hours away from the west coast of the United States.

Racing with the sun for sixteen hours, darkness finally fell near Tokyo. To me, it seemed unrealistic that the same trip taken twenty years ago by a surface vessel, the only mode of transportation at the time, had required fifteen days.

Japan is a series of islands in the same latitude as the United States. It is far from fertile and although

no larger, it has a population eight times that of our state of California. Here live the people who are the most industrialized of all Asians, yet still retain the philosophy of the old in the midst of modern way of living. This paradoxical life certainly is a constant source of fascination and amusement to careful observers.

According to the old Japanese concept, Man is not the master of the Universe; he is subservient to Nature. This fact is evident everywhere. The appearance of any

city, for instance, is uniform grey and almost monotonous, as if to avoid deliberately to be conspicuous. The dynamic and individualistic quality of some of the American cities is notably absent.

During the last war the city of Tokyo was leveled neatly by American fire bombing, yet in the ten ensuing years it has built itself out of the ruins and defies anyone to detect that such a catastrophe took place. I was pleased to see again the Japan of masterfully designed gardens on stamp-size plots of ground, quaint inns and shops and picturesque villages.

On arriving in Tokyo my first step was to pay a visit to the headquarters of the Architectural Institute of Japan and to make an arrangement for the display of the 1954 Honor Awards of The American Institute of Architects. These photographs were sent by the AIA in Washington as a gesture of good will to the Japanese. The revelation by the executive secretary that I was to be one of the speakers in the A. I. J. Convention program was a complete surprise to me, but having realized the nature of my mission and the fact that the announcement was already made in the Convention poster, I had no

choice but to accept the request with pleasure.

The A. I. J. semi-annual convention was held on the campus of the Nippon University in Tokyo from May 21 through 23. The AIA Honor Award photographs were given a prominent display as five hundred men of the architectural profession from all over Japan gathered. It might interest the AIA convention goers to know that their business session was short and efficient, lasting only a little over an hour. Moreover, the convention was solemn and serious.

The principal sessions of the convention were devoted to reports and researches. These sessions were divided into four categories and separate meetings, namely: 1) Material and Construction; 2) Engineering; 3) Planning in General; 4) City Planning, Economics, History and Design.

Typical subjects selected at random from their program were: "Research on Building Vibrations Due to Earthquake"; "A Study of the Use of Beach Sand in Reinforced Concrete"; "A Study of the Basement Planning Relation to Emergency Evacuation Problems"; "On Architectural Theory of Sir M. Digby Wyatt."

Each speaker is given exactly seven minutes in which to cover as much of his subject as possible, while a timekeeper is present to see that the rule is observed and the session proceeds with promptness. A total of 230 men presented their papers either in verbal or written forms.

All told, there are four architectural organizations in Japan. Of these, the Architectural Institute of Japan, which is celebrating its 70th anniversary in 1956, is perhaps the most powerful because of its long history. The membership, which is composed of Class I and Class II architects, draftsmen, members of the teaching profession and students, is close to 20,000. The Class I architects are nationally licensed and entitled to design without limitations, whereas the Class II men are certified in the prefecture in which they live and their scope is limited to small buildings and dwellings.

The Japan Federation of Architects and Engineers is a post-war product and limited to the licensed men in both classes. A large number of architects, consequently, belong to both groups.

The third group is the exclusive Japanese Architectural Association, which is composed of principals

and executives of architectural and contracting firms.

The last group is a rather unique organization called the Far East Society of Architects. American architects, engineers and draftsmen, who live in or near Tokyo, have membership in this society, with a sprinkling of some hardy Japanese architects who brave the language difficulties. I was privileged to be present at one of its monthly dinner meetings at Shiba Park Hotel in Tokyo, where there were about two dozen members and guests attending; among them were about half a dozen Japanese professional men.

Another speaking engagement in Tokyo was under the auspices of the American Cultural Center, affiliate of the American Embassy and information center and library for the benefit of the Japanese.

As a concluding remark to the topic on Contemporary American Architecture, I acknowledged the request of my Japanese friends, who urged me to express my views on the contemporary work in Japan. Risking sweeping generalizations, I stated that the Japanese architects today seem to rely on rules and formulas in design which they find in the work of foreign predecessors. Because the modern

Japanese architects are great researchers and theorists, their work reflects their beliefs. I did not find an architectural example that is created by spontaneity such as seen in the Katsura Palace in Kyoto. I believe the Japanese are the victims of the same disease that has infected some American architects: the disease of trying so hard to be "modern and different," ignoring entirely our way of living.

I was deeply moved by the intent attention of eighty-odd listeners. For them this address, like my previous convention talk was the first opportunity to hear an American architect without an interpreter.

Between attending meetings, the convention, and fulfilling various speaking assignments, I managed to visit a few places of architectural interest.

My trip to Kyoto, a former capital of Japan, and about seven and a half hours ride due west by express train, was one of the highlights of my tour. This city and its neighbor Nara, which are known as the cradle of Japanese culture and civilization, were spared American bombing; consequently, the architectural gems of many centuries are still left intact.

The Katsura Imperial Palace in

Kyoto, like the old Japanese *ukiyo*e prints, was "discovered" by a foreigner. Ever since Bruno Taut, famed German architect, proclaimed it as the architectural masterpiece comparable to the Parthenon of Greece, its popularity has suddenly climbed both in Japan and abroad. In my opinion, the notable difference between these magnificent examples of old architecture is that the Greek's work is in the intellectual category, the work of the brain, while this poetical piece of structure of Japan is in the emotional class, the product of the soul.

It is relatively easy for a foreigner to obtain permission to visit the Katsura Palace, as it is felt that only the truly interested will make the effort. On the other hand, due to the fear of being overrun with curious visitors, there is an amazing amount of red tape placed in the way of Japanese visitors, for whom this has been the unceasing complaint for many years.

The Katsura Villa is one of the places of interest and beauty to be visited by the pending Architects' Trek to Japan after the AIA Convention in Los Angeles in May. The details are now being worked out by a travel agency (See p. 87). Architects and their friends are re-

minded that this tour is given the rare privilege of visiting places

which are not ordinarily open to the average tourists.

## Learning to Be the President

*By George Bain Cummings, FAIA*

THIS IS BEING WRITTEN on the second day of January, in the new year of 1956. Janus, the mythological character for whom the month is named, was able to face toward the past as well as toward the future, which, appropriately, is what I desire to do in this communication. I use that term for this article because, as you read it, I hope that its informal style will bring us together as if we were in each other's presence, able physically to communicate. My job as President is to stimulate and integrate the activities of the Institute, and this is one of the ways in which I am trying to reach the mind and spirit of each member to that end.

As to the title, someone may well ask, how long does it take a man to learn to be the President? Now that I am more than halfway through my term, I too should be asking that question. But the answer is so clear—as long as I occupy the office (I was going to say “encumber”!) I shall continue

to learn, and be forced to learn, because each day's experience compels it. However, it is only fair that now, at mid-term, and at the time when assessment of the past and appraisal of the future are in order, I should report to you as the President, regarding our future in the light of our immediate past.

Physically and quantitatively the Institute is flourishing. Many members have been added since the Minneapolis Convention, and at an undiminishing rate approximating a net annual gain of 750. The number of chapters has increased to 121. Correspondingly, the income of the Institute reached a new high total in 1955, which permitted increased service to the membership while maintaining as always a balanced budget. At the fall meeting of the Board, the Regional Directors reported an increase in work in architects' offices as compared both to the situation last spring and to the situation a year ago. These are the marks of material prosperity.



In activities, it has been wonderfully encouraging to observe the dedication with which some five hundred members are engaged in committee assignments at the national level, while knowing that most of the others are working on committees at the chapter level. And it has been an inspiration to watch the staff at The Octagon. Again and again you have heard me praise these people. They are a loyal, intelligent, interested, devoted group, who work splendidly together, cooperate dependably as a team, and who meet situations with confidence and competence, with resilience and resourcefulness, with good will and good judgment.

They are captained by our Executive Director, to whom I pay special respect. Ned Purves, who has served us in official capacity since 1938, has wrought this group into the effective agency it is, and with ever increasing skill and judgment has advanced our position in the Capital, both with Government and with national groups like our own, so that we enjoy enviable prestige, benefitting our profession. He is ever at the right hand of this President, who accords to him, and to the Secretary and the Treasurer, the Vice Presidents and the Regional Directors the credit for

the accomplishments of this half year of administration.

Certain of these accomplishments bear individual mention, although any selection would appear invidious. One resolution adopted by the Minneapolis Convention concluded with the following paragraph:

"RESOLVED, that the Committee on Education be asked to investigate the needs and interests of younger architects, and to study ways of orienting AIA activities to the needs and interests of younger as well as older practitioners, leading toward an active campaign to attract younger architects into the Institute and its activities."

The Board referred this resolution to the Executive Director, who invoked the effort not only of the Committee on Education but also the Committee on Chapter Affairs, in its effectuation. Subsequently, upon the convening of the new Committee on the Advancement of the Profession, the matter was referred to that committee for its consideration.

One of the first and most fruitful results of this effort was the Student Forum held at The Octagon, Nov. 21 and 22. It was a breath-taking success, and you have

only to read AIA Student Report No. 1 to learn the students' own appraisal of the event. You will hear more and more about this activity and will see it in action at the Los Angeles Convention in May. You will see more and more student attendance and participation at regional meetings and, I trust, at chapter meetings. You will see greater interest in student chapters.

The Committee on Education has steered two matters to accomplishment with staff help—Aptitude Testing, now under way with contract assistance from Educational Testing Service of Princeton, and trial runs of the Log Book for architects-in-training, which are in progress in four states.

Another notable accomplishment is the production of the Program Chairman's Guide 1955-56, emanating from Walter Taylor's Department of Education, Research and Professional Development. This places in the hands of each chapter a comprehensive guide and resource for the planning of worthwhile meetings, as scientifically contrived as the Atomic Table. Supplementing Walter's talks before regional conferences, urging that architects continue their education and suggesting the ways and

means therefor, this Guide should materially assist toward what this President thinks is the greatest task of the present administration—improving the competence of the individual practitioner.



Now let Janus report on the aspect of the future. By the time the Board holds its annual meeting, Feb. 27 through Mar. 1, there will be ready for its consideration bold proposals concerning membership structure, dues structure and the expansion of headquarters facilities. There will be plans for advancing the profession, for recruiting youth, for activating our international professional relations, and for the preparation of a new Handbook of Architectural Practice, written especially for the young architect in this new age—one of the many projects of our active Committee on Office Practice. Before the next convention there will have been published not only the annual report of the Board, but Special Report No. 4 on Research and Special Report No. 5 on State Construction Procedures. There will have been held in Washington under the joint auspices of the AIA, ASCE and Chamber of Commerce of the United States, a na-

tional conference on public works, intended to promote and cement cordial relationships between the Federal Government and the design professions.

At the forthcoming Convention in Los Angeles, we will enter upon the last few months of planning for our Centennial Observance during the year 1957, our great opportunity to call to the attention of the people of America the tremendous contribution our organized profession has made to the environment of American society, and to show forth to them the promise of the next century of our service in their interest. At that Convention much will be said about community design, the subject placed squarely before us at the Minneapolis Convention. The committee now working on the matter will be reporting, and indeed the whole theme of the Convention—Architecture for the Good Life—will be built around a qualitative consideration of the community. A high government official has spoken to us of his feeling that the architect is the most qualified person to lead the thinking in the urban planning and community development programs, but that he is disappointed in the lack of interest shown by

members of our profession, other than a few outstanding exceptions. He has volunteered the comment that "if the architect does not exert himself in the planning field, he will lose out and become just a person who renders technical service to others who really do the planning." We propose that this shall not happen.

So at Los Angeles, we shall lay before you a convention program of varied interest and of supreme importance; highlighted by stimulating addresses from national figures from whom we can learn and by whom we may be inspired; with ample opportunity through seminars, round tables and bull sessions for the give-and-take by which we are all nourished and stimulated.

Now grant me a few more minutes, for something quite personal, although shared, I am confident, by very many of you. This morning I read the leading editorial in *Business Week*, Dec. 31, 1955. It is entitled "The Meaning of Christmas, 1955." It concludes with the following paragraph:

"Now that Christmas is over and the presents have been unwrapped, a New Year's resolution is in order. Perhaps in the

midst of our wealth we can resolve somehow to divert more of it to ends that we have somehow failed to achieve in full—eliminating the remaining areas of poverty in our own country, clearing our slums, building an educational structure worthy of our people, improving health standards, helping the rest of the world to rise from the crushing burdens of disease, hunger, and misery that beset great areas of it.”

My colleagues, I submit that

when we convene in May to consider Architecture for the Good Life, it shall be in that spirit of good will, and against that frame of reference. I ask you to agree that the good life consists not in things possessed so much as in the quality of spirit of the individual; and that to the quality of spirit of the individual the architect may make most significant contribution through the architecture of the individual's environment. So, welcome 1956!

## They Say:

**Paul Thiry, FAIA**

*(At the 44th Annual Banquet of the Oregon Chapter, A.I.A., Portland, Oregon, February 22, 1955)*

Can't we realize that architecture is just simply what it is . . . the end result of how we solve our problems. If we superimpose a lot of false theories and preconceptions of appearance, what do we hope to gain? A building is not like a modernistic painting . . . if it does not suit the purpose for which it was built no amount of explanation as to subtleties of form and ethereal meaning will quite satisfy. Maybe it's because we emote and conjure and philosophize and get mystic that we sometimes have difficulty in our findings.

Maybe the illusion of a brick wall running right through a window is a little crass . . . or maybe we can have a feel for materials to a point where we wear them thin.

**Paul Oppermann**

DIRECTOR OF SAN FRANCISCO DEPARTMENT OF CITY PLANNING

*(In an article "Planned Cities are Rising Again in Europe!" from October-November, 1955 Northern California Bulletin)*

The billboard is a rarity abroad, signs are small and well designed, placed flat against the building. I was told that overhead wires are not tolerated, nor ugly outside signs either. Sure it costs more to build underground conduits. It costs more to put the w.c. inside—ten or

twenty times more—but what is the new standard? It is a matter of what you want to do with the quality of life in cities, and with that part of your spare change you put into it. This was the answer I got, and I will leave it to you to make the local decision for yourself.

**John H. Harvey**

(In a letter to the Editor, R.I.B.A. Journal, October, 1955)

In the course of a long and generous notice of my book "English Mediaeval Architects," Mr. Eden puts forward in a new form a claim for impersonal architecture in the Middle Ages, produced by builders merely acting as amanuenses for the ideas of great theological minds. Such a view, if accepted, would make architectural history pointless, except as a mere handmaid to the study of ecclesiastical thought.

**Lewis Mumford**

(In "The Sky Line" of The New Yorker for October 15, 1955)

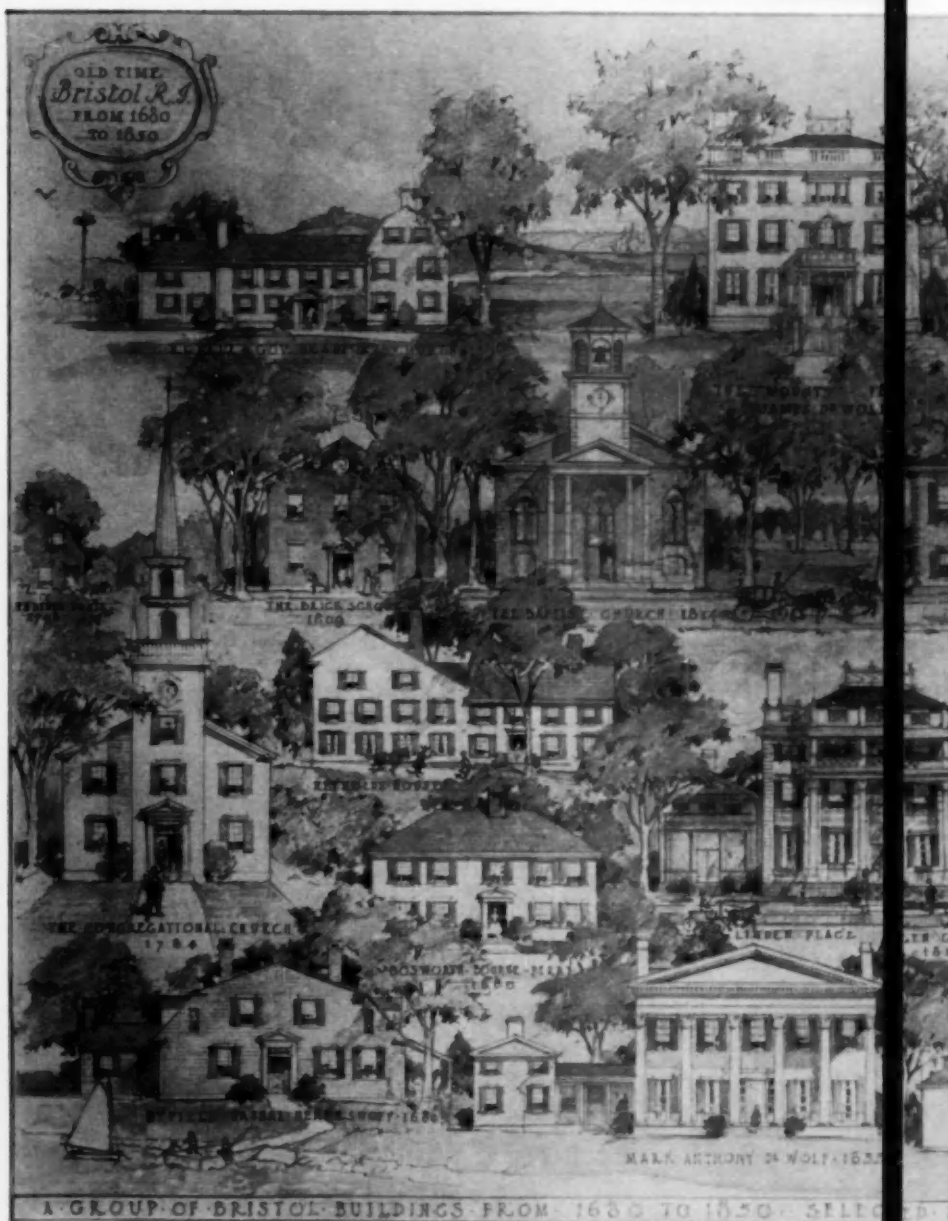
The best corrective I know for the tendency to let mechanization take command of architectural design would be to heed what Tolstoy has to say toward the end of his "What Is Art?" Modern civilization, he points out, carefully seals up the windows and doors of a house and pumps the air out of it; then, observing with alarm that

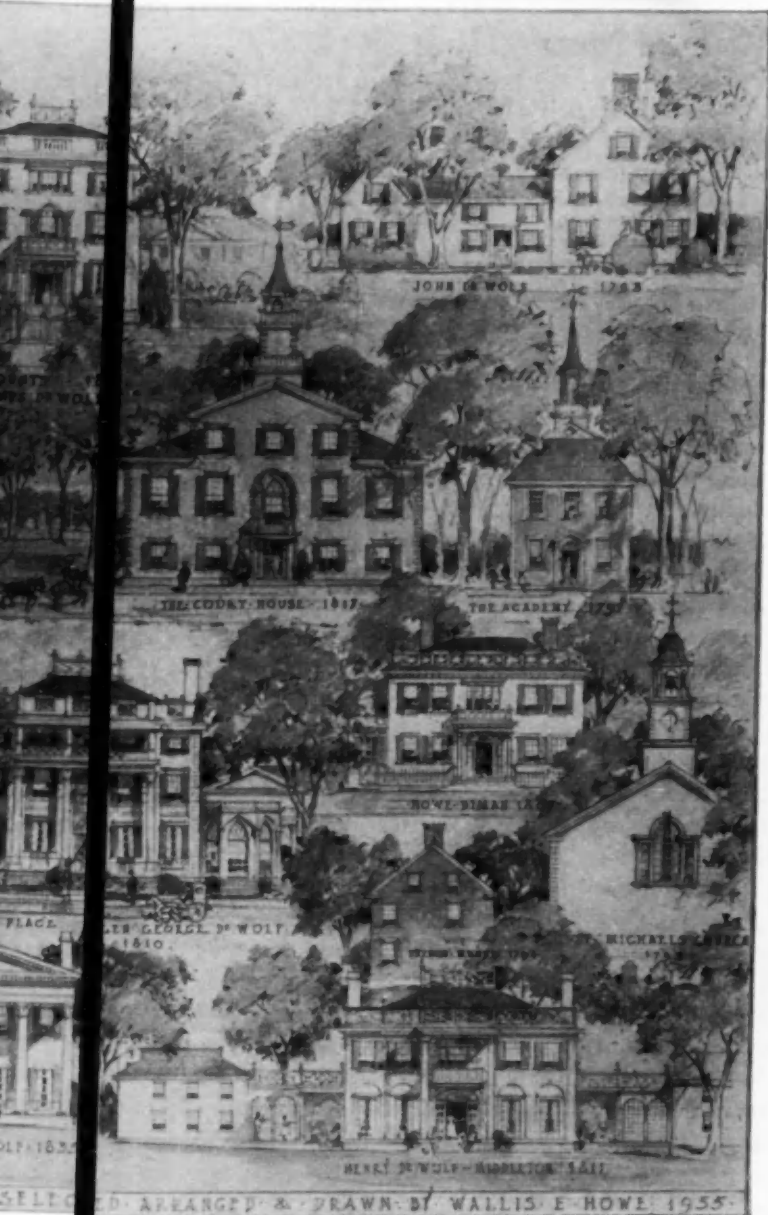
the people in the dwelling are being asphyxiated, it devises an elaborate and costly apparatus for pumping fresh air into it again, though all the poor inhabitants of it needed in the first place was a little natural air and light, supplied free by the simple device of opening up the windows. This applies to more functions than ventilation. In the next phase of modern architecture, perhaps that little lesson will be taken to heart.

**Patricia Porter**

(From November, 1955, Bay State Architect, New England Regional Council Seminars on Secondary Schools and the Community)

The kinds of schools we build affects the kind of education we give. How big should a classroom be? Does the school use new techniques of teaching, like television? Should we build a campus type school of several low units, or a compact up-and-down structure? Should we go even further and adopt the regional concept where a cluster of schools serves several communities? Should the school auditorium serve as a "town hall" where adults can meet at night? Should we build a permanent monument in brick and stone? Or a flexible, expandable unit where rooms can be enlarged and additions made without tearing down?





**OLD-TIME  
BRISTOL, R.I.**

From 1680-1850

Drawn by  
WALLIS EASTBURN  
HOWE, FAIA

Mr. Howe made the drawing of which this is a reproduction as a contribution to the 275th anniversary of the town's settlement in 1680. About half of the buildings no longer exist. Mr. Howe, 87 years young when he made this drawing, gathered his data from research or actual measurements. The drawing was made at  $\frac{1}{8}$ " scale. Mr. Howe is senior partner of Howe, Prout and Ekman, Providence, R.I., and has practised there since 1897, still driving the twenty miles to work every day.

*Journal  
The AIA*



## Richard Morris Hunt

FIRST SECRETARY AND THIRD PRESIDENT OF THE INSTITUTE  
IN THREE PARTS—PART III

*By William Francklyn Paris*

In remembering the centenary of Hunt's starting to practise, it has seemed to some of us that we could not hope to improve on the biographical sketch written by the late William Francklyn Paris (1871-1954) for the *Magazine of the American Society of the French Legion of Honor*, Summer of 1952. The article also appeared in Vol. VII of "The Hall of American Artists," of which Mr. Paris was Honorary Director. Permission to reprint had graciously been given us by the Society's president, the late George A. Sloan.

WHEN, as a young man, he wandered about France, nothing pleased him so much as the châteaux of the Loire country. Products of a picturesque period when the old medieval standards of craftsmanship still endured, the sixteenth-century châteaux were colorful and interesting, vigorous in spirit, but deliberately detailed at the hands of expert workmen. These were qualities which Hunt felt could be made acceptable to American taste, and qualities which he was splendidly equipped to emphasize in his own design. With his usual scholarly care he set about making appropriate adaptations. He completely abandoned commercial building; only intermittently did he give time to public structures. The last eighteen years of his life, years when most men would have been through with experimentation, he devoted to the

problem of bringing to America what were essentially palaces, based upon the style of Francis I, adapted to American nineteenth-century living. Those were the years when Richardson (until his death in 1886) was experimenting with new commercial structures and, in Chicago, Root and Sullivan were solving the problems of the tall building. Those were important pioneering ventures; Hunt's less important in the sense that the big house was to have only a temporary place in American life, was noteworthy, too, for he set standards of tasteful elegance which had a permanent influence upon the American architectural scene. We do not build palaces in America now, but we do build great monumental structures, and the influence of Hunt who knew all there was to know about proportion, detail, and fine ornament, was not in vain.



TE

No French château had appeared more lovely to the youthful Hunt than the Château de Blois, and when W. K. Vanderbilt commissioned him to design a town house at Fifth Avenue and 52nd Street, it was to the famous old Renaissance château that he turned for inspiration. Four Vanderbilt houses were rising on Fifth Avenue almost simultaneously: the twin houses for W. H. Vanderbilt and his daughter, designed by Herter Brothers, of brownstone; the Cornelius Vanderbilt house, done by George B. Post in brick; and Hunt's mansion in light-colored limestone, the nearest approach he could manage to the material of the Château de Blois. On all four houses unlimited money and talent were employed, but of the comparative results there could be no doubt: Hunt was head and shoulders above his rivals. His Vanderbilt house had stateliness and strength. Picturesque and graceful in line, magnificently correct in its ornamentation, it was, as a critic proclaimed, "an enchanting revival, standing alone in all America." Hunt had taken a form enormously successful in its original location and, even on a city street where there was inadequate background for the best effect, he created an adaptation

which was a masterpiece. Hunt liked his house and with the gay humor which was part of him arranged to watch over it. Until the Vanderbilt house was razed in the '20s, a little stone figure on the peak of the mansard roof, a sturdy little French peasant who had the face of Richard Morris Hunt, guarded the château whose inspiration came from the Loire but whose rightness on Fifth Avenue showed the ease with which a skilled designer could bridge the centuries.

Two more large town houses, the Elbridge Gerry, also recalling Blois, although a more formalized version, and the Astor, reminiscent of a somewhat later, more refined period, continued the French château note in New York. At Newport, Ochre Court followed the same tradition and was, Schuyler believed, Hunt's "most artistic composition." The culmination, however, of his experimentation with the French château came in the South, at Asheville, North Carolina, where he designed a house which had an advantage enjoyed by none of the others: perfection of location.

At Asheville, there was a river and there were mountains in the distance. There was almost limit-

less space and, as in most of the residences he was designing at this time, there was limitless money. Biltmore was the largest country house in America. In the rugged, high Carolina country the great stone pile was at home. On one side the river flowed gently; on the other, hills stretched away into green pine forests in a wide sweep suggesting the detachment of true *château locale*. Against the roughness of the country the formal gardens and long lawns stood out to proclaim the same impression of elegant, civilized living within a vigorous, virile atmosphere which had marked the great *châteaux* of the sixteenth century. And inside, as in all the houses Hunt was designing at this period, there was magnificence, a splendor as artistic as it was costly.

Hunt preferred the French Renaissance for his great mansions, but he did not insist upon it. Marble House at Newport was stately and classical, its effect dependent on its mass and simplicity rather than on ornamentation; The Breakers was an Italian villa, picturesque, but refined in detail; Belcourt, done for a bachelor whose life was centered about horses and sport, was less refined. All of these houses, whatever their

style, had good taste and moderation and all had interiors which would have graced the palace of any European monarch.

His architectural reputation rests largely upon his residences, but Hunt did not confine all his efforts to them. The large Eastern colleges often sought him out and he worked, often interestingly, for Harvard and Yale, for the Military Academy and Princeton. He did a chapel for Princeton which combines an exterior that is Gothic with an interior which suggests the Byzantine. For Harvard, he did an art museum. Building at Harvard presented a difficult problem for the architect. The Yard, two hundred years in the making, had structures which were American colonial, Gothic, Greek Revival, and hybrid. Hunt considered the problem of designing a building which would tie into the prevailing picture and arrived at the sensible conclusion that it could not be done. The Fogg Art Museum was small and severely plain, Greek with Ionic columns across the centre of the front, and a minimum of ornamentation. Some critics complained that he should have made an effort to make his building conform, but they failed to specify how the problem could be solved better

than by turning to the purest classic design he could conceive.

At West Point he answered the critics who thought him scornful of earlier American architecture. There, where all the buildings were in somewhat the same period, although in no particular style—except such as military engineers who loved straight lines and symmetry had evolved—he made his Academic Building and Gymnasium conform to the prevailing mood, working carefully along the lines already established. But, because he was an architect, not a military engineer, he modified the design to suggest dignified proportion rather than mere squareness, a vital mass rather than mere bulk. At West Point as much as anywhere in his work there is the feeling that here was a man who attacked a problem with vigor, thought it through intelligently, and was intensely interested from the first moment to the last.

Another building with a very special problem—which, one senses, entertained him—reveals him in a gayer mood than usual. The Scroll and Key Club at Yale was designed as a home for the rites of a secret society. Schuyler writes interestingly of this building and the air

of mystery Hunt managed to create:

"As its purpose required, it was a study in blank wall, how it is lighted and how it is ventilated being among the mysteries it proclaims. How it is even entered is left as much to the imagination as could be done without the provision of a tunnel at the remote other end of which the initiate might dive into a manhole and disappear from view. The Moors in Spain devised an architecture of which the exterior is almost exclusively dead wall and the Spanish-Moorish naturally furnished the precedent for so much—or rather so little—of decorative detail as the exterior shows. . . . Otherwise the architecture is but the exposition of a cube of masonry, a very clear exposition by virtue of the application of strengthening piers and the emphasis given the bonding by the use of narrow alternative courses of a darker tint than that of the field wall. These devices give a very satisfactory assurance of stability. For the rest, the design imparts to the building a certain comic air of advertising mystery and inviting speculation that is intensely appropriate."

One of the more thankless tasks Hunt frequently assumed was the

creation of pedestals for important memorials. The pedestal poses the problem of perfect proportion, harmony with the sculptural work, and, at the same time, an especial need for inconspicuousness. No attention must be attracted to the pedestal, no one must be conscious of it as having any claim to notice except that it is there, serving its purpose of bearing the sculptor's work. Hunt solved the problem with his usual quiet competence very well in the case of the Garfield Monument in Washington, the Pilgrim in New York, the Beecher in Brooklyn, and the Yorktown in Virginia, and notably for the Statue of Liberty.

The problem in the case of the Statue of Liberty was especially large. This was a huge figure and the base must be proportionate. Any pedestal so large as this must be could not fail to be conspicuous, but somehow the mass must be contrived in such fashion that it would not seem mere heavy bulk and, at the same time, not be sufficiently elaborate to turn the eye away from the figure resting upon it. Hunt hit upon the solution of using the fortifications already on the island, of molding their solid mass into good proportions and giving them a minimum of ornamentation just

sufficient to blend into the general picture. It was a happy choice—and a happy result.

As he approached his later years there seemed to be no waning of Hunt's vitality. He was often crippled by rheumatism, but his life was as busy as ever and the work in his office was piled high. In the last five years of his life he designed Biltmore and two of his largest Fifth Avenue mansions; with his son, he made the plans for a new home for the Metropolitan Museum of Art (the central section of the present structure); he served as chairman of the Board of Architects for the Chicago World's Fair of 1893 and himself accepted the commission to design its Administration Building, the focal point of the architectural display. "It commands the eye and is going to be magnificent," McKim wrote to him from Chicago a month or two before the Fair opened, and the crowds who visited it consistently voted it one of the most satisfying buildings in all that overpowering display of Classic structures.

That was the year, too, when the Royal Institute of British Architects conferred upon him its Gold Medal, and he went to England for an endless round of cere-

monies—so many that McKim wrote him that he was entitled to "a good fit of sickness" when they were over. He had a rest, but he did not admit the need for slowing down. Honors were no new thing in his life. From France had come the award of the Legion of Honor,

pending membership in the Royal Institute of British Architects.

He was accustomed to honors and he did not propose to be overcome by ceremonial procedures. He returned to New York to assist McKim in the work of arousing interest in the American Academy



The Hunt Memorial, Fifth Avenue, New York City;  
Daniel Chester French, Sculptor; Bruce Price, Architect

membership in the Société Centrale des Architects Français, and a corresponding membership in the Académie des Beaux-Arts of the Institut de France; from Italy, membership in the Academy of St. Luke; from Austria, membership in the Ingenieur und Architekten Verein; from England, a corres-

ponding membership in the Royal Institute of British Architects. Friends noticed that his vitality was waning a little at last, but he did not seem old and when his death came in 1895 it brought profound shock to the men who had worked with him in so many causes. "What Burnham and I will do

without him I do not know," wrote McKim. "My loss could have been greater only if it had been one of my own partners. . . ."

The sense of loss invaded every architectural office in New York. The city's art societies, conscious of their loss and of the importance of a man who must not be forgotten, went to work upon a memorial. The Hunt Memorial stands on Fifth Avenue directly across the street from the spot where Lenox Library once stood. Daniel Ches-

ter French, who had worked with Hunt at Chicago, designed the Memorial and as one looks at its classic dignity, there is quick feeling that Hunt would have liked this tribute from his colleagues. Against the background of the green park the graceful curved lines of the Memorial have the fineness of proportion, the elegance, and the stateliness which he loved and which, for nearly fifty years, he tried by example and teaching to persuade Americans would enrich their cities and their daily lives.

## The First Directory of American Architects

*By George S. Koyl, FAIA*

**A**T LONG LAST, American architects now possess a biographical directory of their own. The first edition of the "American Architects Directory" \* is ready for distribution. Members of the profession and others who have placed their orders in advance will probably have received copies by the time this article appears. New orders can be honored by the publishers as rap-

idly as received until the present printing has been exhausted.

The first copy to be received from the printers was the center of interest at a luncheon given by the publishers, the R. R. Bowker Company, at the Harvard Club, New York, on December 19, 1955, celebrating the fulfillment of a long-felt need, for the volume embodies within its eight pounds concrete evidence of the strength of architecture as a profession and of its cornerstone, The American Institute of Architects.

At that auspicious and festive

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\* American Architects Directory. 1956. 780 pp. \$20. Available from The American Institute of Architects or direct from the publishers, R. R. Bowker Co., 62 W. 45th St., New York 36, N. Y.

occasion, in which distinguished members of the Institute participated, it was suggested that members might be interested in some of the editor's experiences in the preparation of the book, especially those related to the editing of over 7,250 biographical sketches. A recapitulation of this kind is not without its difficulties, since early resolutions on note making were doomed to be sacrificed during the process, the stringent production schedule leaving no time available for such side activities. The entire procedure was a unique, unforgettable and totally pleasant undertaking for one who had spent more than the average number of years in acquiring an education in architecture, theoretical and practical, and the important part of his productive life in practice and in classrooms of architectural schools. Experiences which remain vivid without notes three months after the completion of the editorial work on questionnaires and which may be termed exceptional, divide themselves into two general classes, i.e., those which were especially pleasant, and those which were, frankly, problem cases.

In the first category were the greetings from friends and associates in the profession as well as

from former colleagues in education—heart-warming messages attached to questionnaires; letters of encouragement from some, just notes from others, who sensed the complexity of the task; and not least, the deep satisfaction in having before him tangible evidence of professional development and accomplishment of his former students of the last forty years in ateliers and universities. These were indeed rewarding experiences, especially so when personal notes accompanied the biographies.

As to the problem cases, these seemed to arise from confusion in interpreting the questionnaire, the preparation of which had been one of the first tasks the editor had to face. Tentative forms of the questionnaire were prepared over a year ago and sent out to a hundred members of the AIA, selected objectively, as a test of their clarity and completeness. For the valuable advice and comments of these architects the editor is most grateful. Even with this preliminary preparation, involving many hours of careful consideration of such items as arrangement of questions in a logical sequence and in the selection of titles expressing an exact meaning, certain sections appeared to be ambiguous to many.

Modesty was an insuperable obstacle for a few architects in the listing of "Outstanding Examples" of their own work, while others admitted having no work to mention in that category. On the other hand, the limitation placed on the number of executed buildings or projects that might be listed was an embarrassment to those having a wealth of material from which a selection by the architect himself was mandatory. For others, work which promised to bear the hallmark of distinction was still "in process" on the drafting-boards or, if drawings had been completed, contracts had not been awarded, making them ineligible for listing in this initial edition of the Directory.

A serious problem arose in relation to a number of Institute members who are, or were until recently, employed in various capacities in the offices of other architects or of building concerns. In a preponderance of cases of employment by architects, the biographee correctly omitted all reference to "outstanding examples"; in others, work of the office was listed with the position given as "draftsman," "designer," "project manager," "in charge of," etc. In cases of employment by building organiza-

tions, questions arose as to the actual responsibility of the architects so employed for the work listed. No small amount of correspondence was involved in ironing-out the answers. Under the caption, "General Types of Work Executed," employees invariably listed all types upon which they had been engaged, resulting in an explanatory note in the introduction to "Key to General Types of Work Executed" in the "Biographical Index."

Between the extremes of pleasurable experiences and problem cases were the several thousand questionnaires which gave concise, clearly comprehensible and complete information, as far as data requested in the questionnaire were concerned. Among these submissions, however, were some amusing notations mainly confined to "Date of Birth," "Date of Marriage," "Number of Children," etc. It might be expected that there would be some reluctance on the distaff side of the profession about revealing birthdays, a privilege generally conceded to the ladies. However, on the other side of the line, were some who felt the same way about it and especially one who considered the date of his birth of interest to



no one but himself—and said so. That few “norms” are applicable to members of the profession is borne out by the biographical data submitted, proving that they are individualists and do not easily fall into patterns. As an exception to this observation, the greater percentage of architects have “two” children. It seemed sufficient, in a directory of this kind, to know the number of offspring without going further into the matter of names or sexes, or into number of grandchildren or great-grandchildren. Other choice bits of data were offered, but since not called for in the questionnaire, were omitted by the editor out of fairness to all others who might have wished to include comparable information.

The questionnaire limitation to the number of “Memberships in Organizations other than the AIA” proved to be wholly unrealistic. Most architects belong to more than four important civil, fraternal, religious or cultural organizations. In fewer cases, Honorary Memberships alone accounted for several lines in the Directory. The great number of high offices held in these organizations is ample evidence of the important part played by the profession in the social and cultural life of the nation as well

as in public and government service.

A question arose concerning the inclusion of one organization listed, viz: Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA). Although possibly a serious and cultural society, it appeared to the editor to be a nice bit of architectural humor and he regrets that it seemed, at the time, to be somewhat outside the scope of this volume—one abbreviation too many!

The listing of “Honors Received for Your Work” offered no difficulties to a majority of biographers or to the editor. The three lines in the questionnaire allotted to this subject were skipped over in most instances, but there were notable exceptions. Some of these exceptions involved extraordinary difficulties in the arrangement chronologically of the material presented. An architect may have been the recipient of from one to several honor awards on ten or more buildings or projects in as many different years. The awards on any two were rarely identical. Occasionally, honors were shared by associated architects or engineering firms. The orderly simplification of this information without detracting from the importance of any award was

challenging. These awards for current work, of which the AIA Honor Awards and Awards of Merit are listed in the fore part of the Directory, as well as honors conferred for general achievement in architecture by The Institute of France, the R.I.B.A., the governments of Italy or of Mexico, or conferred by Pan-American Congresses and others, are honors which the profession shares with those members who actually receive them. They are recorded in this volume as the individual achievements of the American architect as represented by the listed biographies.

The questionnaires of forty-four AIA members were received too late to be included in their proper sequence in the Biographical Section of the Directory. The sketches will be found in the Addenda following this section, while names have been alphabetically listed in the Geographical Section under their respective states and cities.

Since the editor did not have the advantage of corrected proofs from some Fellows of the Institute whose questionnaires were not returned, he will greatly appreciate the sympathetic understanding of all these gentlemen whose names have been listed as members, inad-

vertently, with the title "AIA." The complete roster of the College of Fellows, including those so honored at the Minneapolis Convention, appears in the fore part of the Directory in the section devoted to our sponsors, The American Institute of Architects.

In the 99th year since the founding of the Institute and the 31st since the "Who's Who in American Architecture" was published by the American Federation of Arts in the American Art Annual, the profession of architecture in this country possesses a biographical directory comparable to those in other great professions. May its publication in the year 1956 augur well for the continued growth of the prestige of the American architect in our national economy.



## Plastics House Competition

THE SOCIETY OF THE PLASTICS INDUSTRY, INC., hopes to stimulate, through a competition, architectural designers, draftsmen and students in an appreciation of the possibilities of utilizing plastics materials for construction.

The competition is described in a program available from James T. Lendrum, AIA, Professional Ad-

visor, Mumford House, University of Illinois, Urbana, Ill. The prizes are \$1,000, \$500, \$250 and \$100. Closing date is May 1, 1956.



### B.A.I.D. Elections

ALONZO W. CLARK, III, and JOHN GRAY FARON have been re-elected chairman and vice-chair-

man respectively of the Board of Trustees of the Beaux-Arts Institute of Design, for the coming year. Giorgio Cavaglieri was appointed secretary and Otto Teegen, FAIA, treasurer. The Board appointed four trustees for a 3-year term: Frederick G. Frost, Jr., FAIA, Benjamin Lane Smith, Robert Allan Jacobs, FAIA, and Professor Bruno Funaro.

### Massey Medals for Architecture

THE ROYAL ARCHITECTURAL INSTITUTE of Canada administers the Massey Medals for Architecture, with the purpose of giving encouragement to members of the architectural profession and promoting public interest in their work. The medals are awarded in recognition of outstanding examples of Canadian achievement in the field of architecture.

The Jury of Selection for the 1955 medalists: Lawrence B. Anderson of M.I.T., A. J. C. Paine, President of RAIC, and Gordon S. Adamson, Toronto architect.

The Gold Medal was presented to Sharp & Thompson, Berwick, Pratt & Charles E. Craig, archi-

tects for the Kiwanis Village, Victoria, B.C.

Silver medals were awarded to Erickson & Massey for the Residence of Gordon Smith, Esq., West Vancouver; Blackwell, Craig & Ziedler for Hamilton House, Peterborough, Ont.; A. Elken & R. W. Becksted for Seaway Hotel, Toronto; John B. Parkin Associates for Simpson-Sears Industrial Development, for Convenience Centre, Don Mills, Ont. and for Ontario Association of Architects Building, Toronto; Gardiner, Thornton, Gathe & Associates for St. Anthony's Church, Vancouver; Page & Steele for Toronto Teachers' College, Toronto; and Semmens & Simpson for B. C. Sugar Refining Co. Ltd., Vancouver.



## Architects Read and Write

*Letters from readers—discussion, argumentative, corrective, even vituperative*



### FOR THE RECORD

BY ALBERT SIMONS, FAIA, Charleston, S. C.

IT IS NOT an uncommon experience to receive undeserved censure, but it is somewhat unusual to have unreceived honors accredited to one's name.

In "American Skyline" by Christopher Tunnard and Henry Hope Reed, published by Houghton Mifflin Co., Boston 1955, the authors in discussing housing projects built since the mid-'thirties are good enough to praise Robert Mills Manor in Charleston, which they attribute to Simons and Lapham. Unfortunately this is not entirely correct, for though Samuel Lapham was "Chief Architect," there were several other Charleston architects associated with us, besides

a landscape architect. The authors also in a spirit of generosity bestow upon me the gold medal of The American Institute of Architects, which, though flattering is apocryphal.

Under such circumstances I find myself in a dilemma. If I remain silent I would appear like the Jackdaw in the fable to be strutting in borrowed plumage, but if I disavow the authors' statements I would be embarrassing those who intended well by me. If, in your editorial judgment my case has merit I would appreciate your publishing this letter in the JOURNAL, perhaps under the heading "Architects Read and Write."


### CONTEMPORARY ARCHITECTURE

BY WILLIAM STANLEY PARKER, FAIA, Boston, Mass.

MY COMPLIMENTS to Tom Cope for saying what I have intended some day to write you about certain aspects of contemporary architecture. Two facts have struck me as characteristic of the externals of "modern" buildings.

One is a complete lack of composition in the exterior design of structures which perhaps should not be called "design," as it seems to be merely the end result of spreading a unit window vertically and horizontally to the limits of the property and to some de-

FEBRUARY, 1956



terminated height, which could as well have been ten stories more or any number less without affecting the "design."

It seems to me composition of the parts of a structure that will result in some elements of balance, or rhythm, or central accent, or a pattern in the mass of the structure that gives pleasurable impressions to the eye, has always been one of the supreme objectives of design. Today so many structures seem to be merely the result of the "damnable iteration" of a window.

The other point that seems to me is unfortunately illustrated in modern structures is an obvious in-

tention to eliminate all shadows. The joy we take in fine structures of the past is to a large extent stimulated by the play of light and shade. It is not the columns that give a dramatic effect to a façade but the shadows they cast and the reflected lights that add charm and mystery. The safety-razor architect has shaved off all moldings with their shadows, reduced window jambs to shams and produced a face to a building without eyebrows, collar, or tie.

It is a wondrous relief to see signs of a change. Perhaps before long the sun will again be given an opportunity to cast a shadow.

## On to the Convention—and Beyond

IN ACCORDANCE WITH the custom established over the past few years, the Board has authorized the United States Travel Agency to arrange for a special train from points east to Los Angeles for the 88th Convention in May.

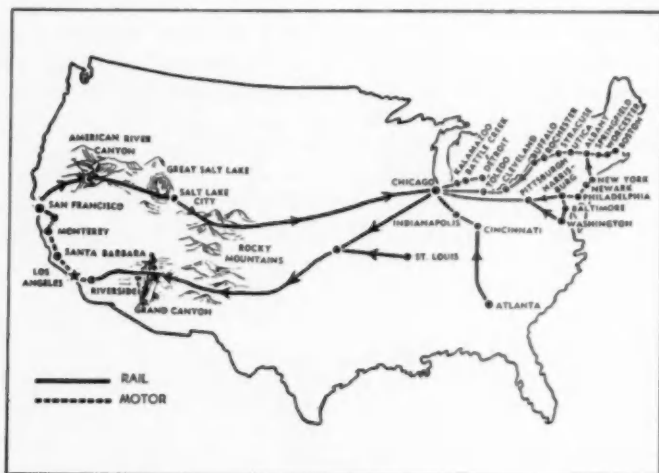
The map herewith will show how those coming from the eastern coast will converge to meet in Chicago. Leaving there on May 10, the train will stop at the Grand Canyon and at Riverside, Calif., visiting the famous Mission Inn there for luncheon, and thence to Los Angeles.

After the Convention the trip will be resumed, stopping first at Santa Barbara with a tour of the Mission country, thence through the Salinas Valley—"America's Salad Bowl"—to Monterey, to aristocratic Pebble Beach at Del Monte, to Carmel—now a famed artists' colony—to Santa Cruz, and finally to San Francisco. There will be cocktail parties and entertainment on the train enroute, at Santa Barbara, and at the "Top of the Mark" in San Francisco. From San Francisco, the party will return directly to Chicago, arriving

there on May 25, and thence disperse to widely separated homes.

For those whose visit to the Con-

visit to Kailua on Kona Coast of the big island, also to Kilauea Crater, with the hope of a glimpse



vention has been an excuse for a more extensive holiday tour, there is arranged a post-convention tour to Hawaii, leaving Los Angeles by the Pan-American Air on May 18. Receiving the traditional "Aloha" greeting on arrival at Honolulu, the visitors will be put up at either of two luxurious hotels—The Royal Hawaiian (American plan) and the Princess Kaiulani (European plan) on Waikiki Beach. Visits are planned to the outstanding attractions nearby Honolulu, including meeting with the members of the AIA Chapter there, a

of the famed fire goddess, Pele, and to the giant Fern Forest.

After an "Aloha" greeting in reverse English, with cocktail in place of lei, for our Hawaiian colleagues, the group is offered alternative methods of returning to the mainland: returning by air either to San Francisco or Los Angeles on May 28, or, for those who have found that their offices work as well, or better, in their absence, a passage on the *S.S. Lurline*, leaving Honolulu on June 2 and arriving in Los Angeles June 7.

For those who desire an opportunity of traveling still further afield, there is planned an Architects' Trek to Japan, leaving Los Angeles on May 18, stopping two days in Honolulu, and then on to Tokyo. The trek will be led by our colleague, Kenneth M. Nishimoto, AIA, of Pasadena, whose knowledge of the architectural features of Japan has eminently fitted him to assist in designing the itinerary.

After a welcome dinner party arranged by the architectural institutes of Japan, visits will be made to Nikko, Nagoya, Kyoto, Nara, Osaka, Kashimajima, Miyashita and Lake Kawaguchi. After a farewell dinner in Tokyo the

party will leave on June 10, arriving in San Francisco (remember the International Date Line) on June 11. Or, for those who would prefer a return to the United States by the northern route, Northwest Airlines offers service from Tokyo to Seattle via Alaska, leaving Tokyo June 10 and arriving in Seattle on June 10 (here's that International Date Line again). There is also a 7-day optional extension to include three days each in Hongkong and Manila, on a modified return routing.

A description folder is being sent to all AIA members. Requests for reservations should be made direct to United States Travel Agency, 807 15th Street, N. W., Washington 5, D. C.

## Calendar

*February 20-23:* 52nd Annual Convention of the American Concrete Institute, Bellevue Stratford Hotel, Philadelphia, Pa.

*February 20-March 11:* Exhibition of San Francisco Bay Region Architecture, The Octagon, Washington, D. C.

*February 27-March 1:* Annual Meeting, Board of Directors, A.I.A., The Octagon, Washington, D. C.

*March 7-9:* First session of the Tenth Annual Williamsburg Garden Symposium, Goodwin Building, Williamsburg, Va. A second session is scheduled for March 12 to 14.

*April 6-7:* Meeting of Executive Committee of the Board, A.I.A., Hotel Biltmore, Los Angeles, Calif.

*April 12-14:* South Atlantic District Regional Conference, Durham, N. C.

*April 21-28:* Historic Garden Week in Virginia, the headquarters of The Garden Club of Virginia being the Jefferson Hotel, Richmond 19, Va.

*April 26-28:* Middle Atlantic Regional Conference, Dupont Hotel, Wilmington, Del.

*April 27-28:* Annual Regional Council Meeting of chapter presidents from the Middle Atlantic District, A.I.A., with a seminar on chapter affairs and adult education. Dupont Hotel, Wilmington, Del.

*May 12:* Pre-Convention meeting of the Board of Directors, A.I.A., Hotel Biltmore, Los Angeles, Calif.

*May 14-17:* Design Engineering Show, Convention Hall, Philadelphia, Pa.

*May 15-18:* 88th Convention of A.I.A., Hotel Biltmore, Los Angeles, Calif.

*June 6-10:* The 1956 Annual Assembly of the Royal Architectural Institute of Canada, Banff Springs Hotel, Banff, Alberta, Canada.

*June 25-29:* Annual meeting of The American Society for Engineering Education, Iowa State College, Ames, Iowa.

*July 6-29:* The 5th Annual National Trust Summer School for the study of the historic houses of Great Britain. Representative for the U. S.: Frederick L. Rath, Jr., Director of the National Trust for Historic Preservation, 712 Jackson Place N.W., Washington 6, D. C.

*July 14-August 25:* Seventh Annual Design Workshop, Instituto Techno-

logico de Monterrey, Mexico. Information and catalogs may be secured from Hugh L. McMath, AIA, School of Architecture, The University of Texas, Austin, Texas.

*October 7-9:* 7th Annual Conference of the Gulf States District, Chattanooga, Tenn.

*October 10-13:* California-Nevada-Hawaii District Regional Conference, and California Council, Yosemite, Calif.

*October 18-20:* Western Mountain District Regional Conference, Salt Lake City, Utah.

*October 25-27:* New York State Association Convention, Lake Placid Club, Lake Placid, N. Y.

*October 31-November 2:* Texas District Regional Conference, Corpus Christi, Texas.

*November 14-16:* Middle Atlantic District, and Pennsylvania Society of Architects and Regional Council Conference, Hershey, Pa.

## News from the Educational Field

PRATT INSTITUTE is offering two graduate assistantships, each covering tuition and providing a stipend of \$1500. Assistants will have half-time schedules, which will permit them to complete their work for the degree of Master of Architecture in two years.

URBAN LAND INSTITUTE announces a grant-in-aid of \$2400 will be made to a Cornell University graduate student to carry on a program of research in some phase of zoning administration during the academic year 1956-57. The grant is made annually by the

Urban Land Institute in memory of the late J. C. Nichols of Kansas City, Mo. Previous awards have been made to students at the University of Kansas City, Michigan State University, the University of California, and the Georgia Institute of Technology.

YALE UNIVERSITY announces the appointment of Coleman Woodbury, Ph.D., Chairman of the Ford Foundation's Committee on the Problems of Urban Growth, as visiting critic in the graduate program in city planning for the spring term.



YALE UNIVERSITY School of Architecture and Design announces the appointment to the newly-created post of Associate Dean, Boyd M. Smith, Chairman of the Yale Department of Drama from 1946 to 1954.

MIAMI UNIVERSITY Graduate School, in conjunction with the Department of Architecture, announces a one-year graduate program leading to the degree of Master in City Design. Candidates must be graduates of schools of architecture or city planning, and must have had an undergraduate course in the principles of economics and at least three months practical experience in a planning office, or the equivalent. A limited number of tuition fellowships are available. For further information address Professor Rudolf Frankel, Miami University, Oxford, Ohio.

UNIVERSITY OF PENNSYLVANIA's School of Fine Arts announces the appointment of Dr. Chester Rapkin as research associate professor, in the School's Department of Land and City Planning.

COLUMBIA UNIVERSITY announces the appointment of Bruno Funaro, AIA, of New York as Assistant Dean of the University's School of Architecture.

## Scholarships and Fellowships

THE RICE INSTITUTE announces that, beginning September next, fellowships and graduate assistantships are available to graduates of schools of architecture who hold a professional degree. These awards lead to the degree of M. in Arch. The assistantships call for not more than eight hours of laboratory teaching and carry a stipend of \$1300. Fellowships carry a stipend of \$400 with remission of all fees. Applications due not later than March 1. Application blanks and further details from the Department of Architecture, The Rice Institute, Houston 1, Texas.

PRINCETON UNIVERSITY School of Architecture has the following scholarships, fellowships and assistantships available: Voorhees, Walker, Smith & Smith Fellowship, \$2000; Emil Buehler Foundation Fellowships, \$1500 and \$1000; Lowell M. Palmer Fellowships (two or more) each \$1100; Henry N. Young, III, Scholarship, \$500; D'Amato Prize, \$500; Assistantships in Instruction (two) each \$1200-\$1800; Assistantships in Research (three) each \$1200-\$1800. These are restricted to graduating students in the School

of Architecture, and in addition there are fellowships and scholarships of the Graduate School generally available.

UNIVERSITY OF PENNSYLVANIA has available several graduate fellowships and scholarships for 1956-57; among them the Albert Kahn Memorial Fellowship, \$1,100; the Ellen L. Matlock Fellowship, \$1,200; three graduate tuition scholarships, each \$800, and also fellowships in landscape architecture and graduate assistantships in art and city planning. Further details are available from the Dean,

The School of Fine Arts, University of Pennsylvania, Philadelphia 4, Pa.

CORNELL UNIVERSITY Graduate Division of Architecture and Fine Arts announces various financial aids to qualified students for graduate studies in architecture, landscape architecture, city and regional planning, painting and sculpture. These are in the form of fellowships, assistantships and tuition scholarships. For further details address Dean Thomas W. Mackesey, Cornell University, Ithaca, N. Y.



## Morton Arboretum Competition

THE MORTON ARBORETUM, a privately endowed educational and research foundation devoted to the scientific study of arboriculture and horticulture, is organizing an architectural competition for a series of six houses to feature a new permanent exhibit of residential landscape planting on its 1,000-acre grounds. The prizes: a grand prize of \$1,000, six first prizes of \$500 each, 10 second prizes of \$100 each and 20 honorable mentions of

\$50 each. In addition to the prizes, six contracts for architectural services are planned, three for \$1,800 each and three for \$1,200 each. The jury: Douglas Haskell, James T. Lendrum, John Normile, Philip Will, Jr., FAIA, and L. Morgan Yost, FAIA. Professional advisor, with whom prospective competitors must register, is Howard T. Fisher, 322 W. Washington St., Chicago 6, Ill. The closing date is May 7, 1956.

FEBRUARY, 1956

## The Editor's Asides

NOW THAT THE DOMESTIC BATHROOM has, with the kitchen, been elevated to the highest degree of glamor appeal, there seemed no path leading higher. Jay Doblin, Director of Illinois Institute of Technology's Institute of Design, points out a new road. "Today's bathrooms are cold, hard, unpleasant and dangerous, but there's no reason why they have to be that way . . . an entire bathroom could be molded in one piece of a soft modern material like sponge plastic." Soon after that shall we look for the soft-boiled kitchen?

A BELATED LIFTING OF THE HAT to Richard E. Schmidt, FAIA, of Schmidt, Garden & Erikson, Chicago, who recently passed his ninth birthday.

THE LIST OF AIA ORGANIZATIONS that have established offices with full-time executive secretaries is increased by the addition of the Florida Association of Architects. Roger W. Sherman, of long editorial experience both with the *Forum* and the *Record*, who has been editing and publishing *The Florida Architect*, is now the association's Executive Secretary.

In addition to producing the magazine he is charged with the job of coordinating state-wide professional activities, including public relations. Any spare time that Roger has on his hands will be purely coincidental.

HOLLYWOOD and its end products are blamed for many things. On the credit side, however, might be set down the fact that the close of 1956 will probably record the trebling of the number of swimming pools that existed in the U.S.A. in 1945. E. B. Morris, that seer among us, must have seen this coming, for he helped bring it about by building his own over a year ago.

ZERO DEGREES FAHRENHEIT is bandied about largely as a threat of what the cold may do to you and your household. But absolute zero is something else again—*minus* 459° F. If one can conceive of its meaning it is a point of temperature at which a body would be wholly deprived of heat. That means a point at which a perfect gas would exert no pressure. Sounds cold indeed! But scientists tell us that it is now possible in

laboratory practice to sustain temperatures as low as a quarter of one degree above absolute zero. How it is accomplished is not a subject for an architectural journal; the cold fact may at least increase your respect for those who are striving for more effective insulation.

DOUGLAS HASKELL paid us a visit recently, and before he set foot upon the train in New York he was royally welcomed by finding his seat reservation located in a Pullman called "Octagon House." We strive to serve.

WE TRY HARD TO BELIEVE that a house designed for one family will not serve another family to the same degree. Perhaps not, but the magazine *Better Homes & Gardens* published last September, as in the past two years, an "Idea House." In cooperation with builders the house was built and furnished in 100 cities, in 35 states and Canada. The publicity efforts of magazine, builder, supplier, local newspaper, radio and TV were focused on the product. During the periods when these houses were open to the public, 2,500,000 persons visited and inspected them. How many buyers resulted from the samples and repeat orders is not recorded, but the

willingness of the public to buy a ready-made house as they buy ready-made clothes, food and motor cars seems to be on the increase.

COLUMBIA UNIVERSITY'S Lamont Geological Observatory at Palisades, N. Y., is starting a three-year project to test their theory that several hours of warning can be given before "storm surges"—polite generic term for the like of Connie, Edna, Hazel, Diane and their sisters, who ravaged the Eastern Coast this past summer and fall. Better make it ten years instead of three and give us something better than a few hours' warning. We are not appreciably reassured, either, by the statement which came out of an UNESCO symposium: "... we may be in a new climatic epoch as far as vulnerability of the northeast to tropical storms."

DR. ADRIANO OLIVETTI of Ivrea, Italy, does something more than make typewriters. This year his company will award prizes totaling the lira equivalent of \$20,000 to encourage outstanding Italian architects, engineers and town planners, and to stimulate public interest in their work.

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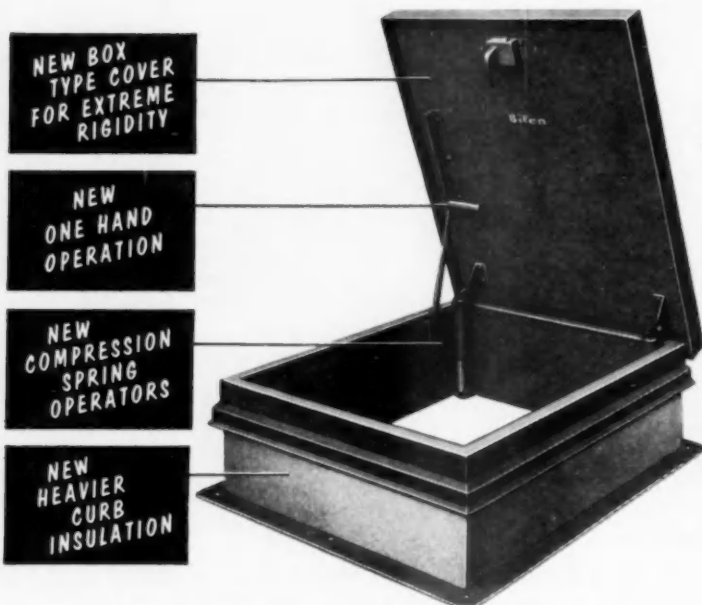
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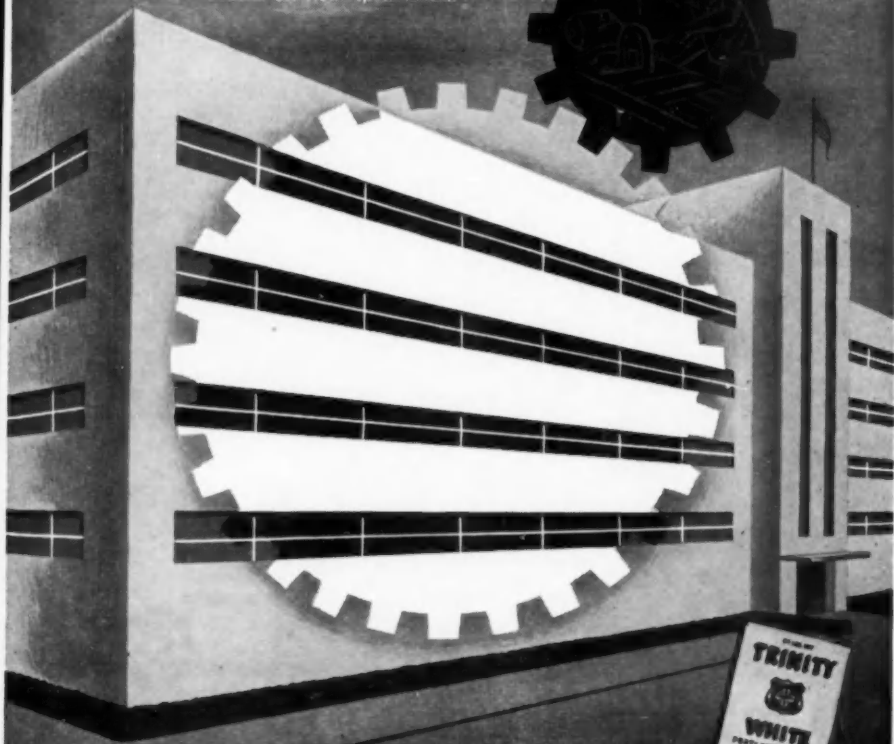
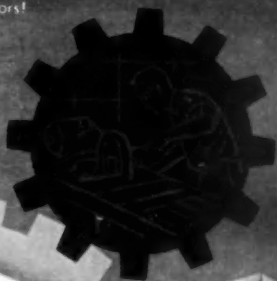


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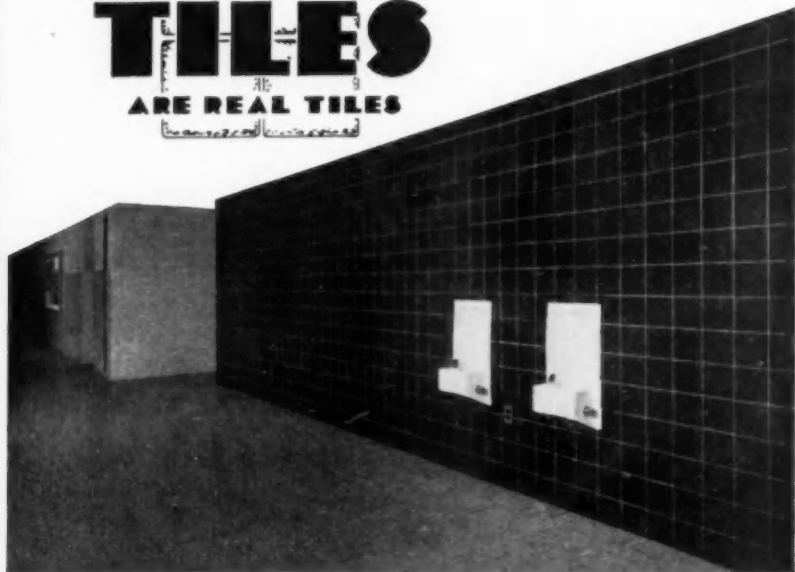
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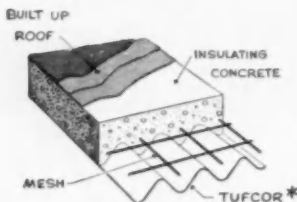




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